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The New Amberola GRAPHIC

Spring
Issue

44

75¢

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Spring, 1983

LOOK for the DOG



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Spring, 1983

The New Amberola Graphic

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Editor's Notes

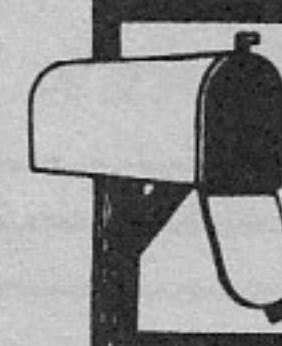
I would like to thank the number of readers who took the time to comment about the tribute I wrote to my grandmother in the last issue. It was gratifying to know that so many of you appreciated this personal glimpse, and I enjoyed hearing of similar influences.

And on April 12th, another influential factor in my life ended when my father passed away. Dad was not a phonograph or record enthusiast, but was generally supportive of my hobby - although somewhat bewildered by it! Although the only records he ever remembered buying were Hit-of-the-Weeks, he enjoyed reminiscing about bands he grew up with during his college years: Coon-Sanders, Fletcher Henderson, Edwin J. McEnelly, Cab Calloway, etc. But for so many more obvious reasons, he will be greatly missed by your editor.

I regret that it was necessary to increase prices with the last issue, but this step would not have been taken if it hadn't become absolutely necessary. Revenues from subscriptions and advertising just haven't offset the costs of production, and each issue was taking a bit more from personal funds. We will endeavor to return good value for your subscription and advertising dollar.

The GRAPHIC now has over 500 subscribers!
Have a good spring.

-- M.F.B.



An empty mailbox will be your fate if you forget to notify us of any change in your address!

HERE & THERE

Tom Hawthorn makes an interesting addition to Archer Gibson's Victor Discography in our last issue. The label reads "On the NBC Record/played especially for NBC by Archer Gibson, organist/National Broadcasting Co.—an RCA Service." Side 1 (mx. 017396-1) plays "O Come, All Ye Faithful" and "Silent Night." Side 2 (matrix not identified) opens with Gibson playing "The First Noel," fading into an introductory speech by an announcer with Christmas greetings and mention of the 11th anniversary of NBC and the blue and red networks. He then introduces Mr. Lenox Lore (?), president of NBC who also sends Christmas wishes. The record dates from 1937.

We just received word from Steve Ramm that Hal C. Birdsall, whose Hobbies index appears in this issue, died on April 19 at age 37. Hal will be remembered by his many collector friends for his extensive collection of Len Spencer records which was left to the Library of Congress. Readers who wish to make contributions in his memory may do so to either the Edison Birthplace in Milan, Ohio or the American Cancer Society.

California readers: If you're a customer of the California Federal Bank, you may have received their 1983 calendar entitled "You're Better Off in California..." (reader Jim Constantian remarked "We are?"). Anyway, the cover shows a balloonist, two snow skiers along a stream, and a handsome Victorian house. While we're not sure about the location of the balloonist or the two skiers, we do know that the house actually sits in St. Johnsbury, Vermont — just a few doors up from the old address of The New Amberola Graphic! As Bert Williams sang over 60 years ago, "It's gettin' so you can't trust nobody none of the time."

Frank Moon writes that he has traced another Indestructible 4-minute cylinder to its U. S. Everlasting original (see GRAPHIC no. 24). Index. 3295, "All Night Long" by Edna Brown, shows the original U.S.E. number 1647.

Gary Mattscheck sent us details of an interesting record in the collection of his friend Arthur Paré. Apparently it was a souvenir from the 1927 musical "Golden Dawn," produced by Cameo of all companies. Full details as follows:- Golden Dawn S-1. Gems - "Dawn" Intro: "The Whip" (Harbach-Hammerstein 2nd-Kalman-Stothart) - Fox Trot with Vocal Refrain - Robert C. Haring and His Orchestra (mx. 2703 - take not noted). Readers may wish to add this number to Bob Haring's entry in Brian Rust's The American Dance Band Discography.

John Sam Lewis writes: "My wife and I spent our week long spring holiday in historic, scenic Jefferson, Texas, which, it turns out, was the home town of one Marion T. Slaughter, a.k.a. Vernon Dalhart. Dalhart began his singing career in a bar located across the street from our hotel (a house of ill repute operated on the floor above). The bar is now an ice cream parlor. What a bringdown! but at least the ice cream is delicious. Jefferson is now bone dry apparently—since I am a teetotaler it matters not. Jefferson is now a tourist trap with a population of about 2400 -- in its palmy days the population was 35,000."

Three notable personalities died this past month, and, coincidentally, all three recorded for Victor within a period of 15 months. Dolores Del Rio, the glamorous star of silent and sound pictures, recorded

two versions of "Ramona" on May 6, 1928. The English version was issued as Red Seal 4053, while the Spanish rendition came out on 4054; both were backed with the Spanish song "Ya Va Cayendo." The English version turns up occasionally and can be quickly spotted because of the facsimile signature on the label. Unfortunately, it is a rather poor recording, suffering from poor diction and pitch problems.

Although he had already recorded for QRS and Okeh, Earl Hines' first Victor records under his own name were "Sweet Ella May" and "Everybody Loves My Baby" made on February 13, 1929 (Victors 22842 & V-38042). The great jazz pianist made hundreds of recordings since then, remaining active until very recently.

Gloria Swanson's first recordings were of Toselli's "Serenade" and "Love (Your Spell is Everywhere)", featured in her 1929 film "The Trespasser." They were recorded on August 3, 1929 and issued on Victor 22079. Of this record, the November, 1929 Victor supplement said: "The advent of the talkie found some movie stars sadly wanting in vocal ability...but not Gloria Swanson! She has a beautiful voice that will add materially to the appeal of her already popular screen artistry."

Ronald Kramer would like to know if anyone has ever published a complete listing of roller organ cob numbers and titles. (Good grief! Would we have to call it a "cobography"?) If anyone can help him locate such a listing, please contact him at 131 North Shore Drive, Syracuse, IN 46567.

John Petty has available various styles of stroboscopes for cylinder phonographs at \$1.00 plus SASE. They are available in speeds of 120, 144, and 160 rpm, in small and large sizes, and in 50 and 60 cycles. Write to him at Rt. 1, Box 54-A, Catawba, NC 28609.

Finally, John Heliker would like to know if anyone has any discs or cylinders, either private or commercial, by Pauline, Josephine, Mildred or Harold Pauli. They were distant relatives of John's who sang on the stage from the turn of the century into the 1920's. John would like to hear from any readers who may have memorabilia or recordings of any members of the Pauli family. His address is 252 West 10 St., Apt. 15, New York, NY 10014.

If your subscription expires with this issue, it will help reduce our costs if you renew now.



For over forty years, Jim Walsh has conducted the "Favorite Pioneer Recording Artists" department for Hobbies magazine, making him the undisputed dean of record historians. Some years ago we printed a chronological index to his articles. While this was very helpful to readers, it was sometimes difficult to locate specific artists or topics.

Thanks to Hal Birdsall and John Petty, we are now able to present a new alphabetical index to the "Favorite Pioneer Recording Artists" series. This index will be found on the next four pages.

"FAVORITE PIONEER RECORDING ARTISTS" ALPHABETICAL SUBJECT INDEX, JANUARY 1942 - NOVEMBER 1982

Articles in Hobbies Magazine written by Jim Walsh

Advertising in Early Records	Sept. thru Nov. 1979
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Atwood, Harriet and George	April and May 1970
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Births and Deaths Directory Revised	July 1962
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Come Take A Trip in My Airship-70 Yrs. Aviation Songs	Feb. and March 1974
Catalog of 500 Slow-Selling Cylinders, A 1910	July and Aug. 1978
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Cowboy Song Records	April thru Sept. 1976
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Dudley, Audley F. and George N.	Feb. 1953
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Edison Concert Cylinders, A March, 1901 Catalogue of	Nov. 1966 thru Jan. 1967
Edison Cylinders, A Monumental Catalogue of	Jan. 1970
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Edison Miscellany	Feb. thru June 1978
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Enchanted Evening at Thomas A. Edison's Lab, An - - -	Jan. thru March 1977
English "Supreme 15", The	Feb. and March 1967
Evening in T.A.E.'s Laboratory, An - - - - -	March thru June 1975
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Favor, Edward M.	March 1942
Favorite Pioneer Recording Artists, Introduction - -	Jan. 1942
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Funny Papers, Phonographs and Records	Sept. thru Nov. 1980
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How to Tell When Victor Records Were Made	Oct. thru Dec. 1968; Feb. thru April 1969
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Zonophone Record Catalogues, Early	- - - - -	Jan., March and April 1966



Royal Purple Records

\$1.00 Each

Urna fatale del mio destino (Fatal urn of my destiny)—La Forza del Destino, Verdi, Baritone, in Italian, orch. acc. Mario Laurenti No. 29059

This opera "La Forza del Destino" (The Force of Destiny), is not one of the most popular of Verdi's operas, because it is so filled with horrors and death that, as one critic remarked, "all of the characters having died, there seems to be no excuse for going on with the play." But the score is filled with beautiful melodies. The gloomy story of the plot was taken from the drama written by the Duke of Ridas, which was entitled "Don Alvaro o la Fuerza del Sino." Of late years interest has been revived in this opera through its regular presentation at the Metropolitan, in New York.

The aria given on this record is sung by the character *Carlos*, in the third act. *Carlos* is the brother of the heroine and this number is a leading one in the opera. Mario Laurenti sings it impressively.

In mezzo al mare (On the Sea), De Luca Baritone, in Italian, orch. acc. Mario Laurenti No. 29071

This is a boatman's song, as its title, "In mezzo al mare" ("On the Sea") would indicate. It is not, however, the sailor in a rough or turbulent feeling who sings "In mezzo al mare," but one in a romantic mood. The song is so appealing that the listener finds himself under its spell almost from the opening notes of the prelude.

Nina, Pergolesi, Baritone, in Italian, orch. acc. Mario Laurenti No. 29077

Pergolesi was an Italian composer of the early eighteenth century. He wrote numerous operas and much sacred music, but "Nina," sometimes called "Tre giorni," ("Three Days"), is the melody associated with his name that will live longest. This musician had a most romantic history, and he died at the early age of twenty-six. Mario Laurenti, the popular baritone of the Metropolitan Opera Company, sings "Nina" with all the melancholy sweetness it demands.

Mario Laurenti sings in comparison with the New Edison in Albany (date unknown)

What the Critics Say

What the Critics Say

*Mario Laurenti
Tone Test at
Albany, N.Y.*

Neglected Edison Diamond Disc Artists

Mario Laurenti: A Record Collector's Baritone

By D. E. Ferrara

Many famous baritones were equally as famous on the operatic stage as well as in the recording studio (i.e. Mattia Battistini, Giuseppe De Luca, Titta Ruffo, and Riccardo Stracciari to name but only a few such great artists).

Mario Laurenti, nee Luigi Cavadani, however, was more famous as a recording artist in the Edison studios than on the operatic stage. He sang at the Metropolitan Opera House for six years (1916-1922), and one season with the Antonio Scotti Opera Company on tour (1920-21). However, Laurenti was basically a comprimario singer at his sudden death in 1922; that is, Laurenti sang the smaller walk on roles in major operatic productions. Yet, his art is still appreciated by record collectors who enjoy Edison Diamond Discs and Royal Purple cylinders.

Mario Laurenti was born in Verona, Italy; the exact birthdate is not known, only the year, 1890. He was sent to Dresden to study engineering. While in Germany, Laurenti became interested in music. He studied privately and came to the United States in 1914. He found employment singing in the chorus at the Metropolitan Opera House, New York. His work was not left unnoticed and the very young artist made his official debut in the comprimario role of the Innkeeper in Puccini's opera Manon Lescaut, on November 16, 1916. The cast included Enrico Caruso, Frances Alda, and Antonio Scotti. A partial list of Mario Laurenti's comprimario roles include: Marquis d'Obigny (La Traviata, 11-17-17); Morales (Carmen, 11-29-17); The Sheriff (Martha,

11-21-17); De Bretigny (Manon, 2-9-21).

As an up and coming artist, the baritone sang in many new novelties at the Metropolitan Opera House. A partial list of such operas include: A concert performance of St. Francis of Assisi (Adriano Ariani, 4-15-17); The Canterbury Pilgrims (De Koven, 3-8-17); Gianni Schicchi (Puccini, 12-17-19); L'Oiseau Bleu (Albert Wolff, 12-27-19); First Metropolitan performance of Zaza (Leoncavallo, 1-16-20); First Met performance of Louise (Charpentier, 1-15-21); and the first Met production of Andrea Chenier (Giordano, 3-7-21).

Mario Laurenti also sang on the Sunday evening concerts which were extremely popular sixty years ago at the Metropolitan Opera House.

A typical concert on December 22, 1918 consisted of an aria, Dio di Juda (Verdi's Nabucco), L'Ultima Canzone (Tosti) and Villanella (Sibella); he sang in concert performances of select operatic scenes from select operas: December 25, 1921,

Act 2, scene two from Lucia; Act 3, La Traviata as Germont. Mario Laurenti's final role was that of Fleville in Andrea Chenier on February 20, 1922, with Claudia Muzio, Beniamino Gigli, and Giuseppe Danise.

The baritone's brief career ended while on concert tour. Laurenti started a series of recitals in New York state. It was during a recital in Syracuse, New York, that he developed a cold. Returning to his New York residence, he became more ill. The cold developed into a streptococcus infection from an ear abscess. He went into the Ear and Throat Hospital, New York; however, without the aid of modern drugs such as penicillin and antibiotics, the doctors were powerless to arrest the malady. The artist died from complications of spinal meningitis of Tuesday, March 7, 1922. He was buried from Campbell Funeral



*Mario Laurenti
as IAGO*

***We are happy to revive this column which was begun some years ago by the late Bob Stone. Dennis Ferrara will be contributing biographical sketches of some of the lesser-known Edison artists, complemented by their Edison discographies. Readers wishing to correspond with Mr. Ferrara may contact him at 1172 Normandy Terrace, Flint, MI 48504.

Home, Broadway at 66th Street, New York, on Thursday, March 9, 1922. A special memorial service was conducted with many artists from the Metropolitan Opera House in attendance. Mario Laurenti left a wife and two children.

It is difficult to assess a career which ended so tragically in 1922 at the age of 32; however, Laurenti's career was growing and more important roles were coming to him. No doubt radio would have helped bring the baritone's voice to a larger audience. Nevertheless, Laurenti's art was available through the phonograph. He signed separate contracts with the Edison Company to give Tone Test Recitals. In fact, Edison issued a special booklet, one of many, entitled "What the Critics Say," which listed glowing reviews about Tone Tests and select artists such as Anna Case, Marie Rappold, and Carolina Lazzari. The booklet covers show Mario Laurenti giving a Tone Test recital before an actual audience in Albany, New York.

The baritone signed an exclusive two year recording contract with Edison. The contract ran from May 1, 1919 until May 31, 1921. The contract stated that twelve selections would be recorded per year with three master recordings to be made of each selection. It is fortunate that Mario Laurenti was not asked to record the perennial pot boiler "mother, home, and heaven" favorites of Thomas Alva Edison which befell Laurenti's counter-part at Edison, Thomas Chalmers. Sad to say, for the most part, the entire Edison catalogue reflected a lack of musical taste and understanding of good

music. It was quite apparent that the company needed a baritone to record select arias and Italian songs to compete with another company's Red Seal issues: namely, the Victor Talking Machine.

Mario Laurenti was a good choice. The recordings reflect a fresh voice with fine phrasing, nuance, and strong musicianship. While the recordings are not definitive performances of the select arias and songs, the well recorded selections are nevertheless extremely musical and stand up with any contemporary baritone recordings of the time.

The recordings are divided into the following: twelve operatic selections (including the one unpublished Ernani aria); four operatic duets (one each with Claudia Muzio, Marie Rappold, Marie Tiffany, and Carolina Lazzari); one unpublished ensemble of the Lucia Sextet; one song in French; twelve Italian songs; and five songs in English. This totals thirty-four sides with two unpublished selections. Combine these existing titles with alternate takes per selection, and record collectors have an opportunity to examine in greater depth that which was the Art of Mario Laurenti.

Special credit must be given to Mrs. Leah Burt, Archive Librarian, at the Edison National Historic Site, in giving valuable assistance and information in making this article possible. The author would like to also thank the patient staff of the Arts, Music, and Drama Department of the Flint Public Library in obtaining old magazine articles on Mario Laurenti.

The Edison Recordings of Mario Laurenti

Matrix Number	Title	Record-ing Date	Diamond Disc	Royal Purple
6381	La Forza del Destino: Urna fatale (Verdi)	(Passed 1-27-19)	9-25-18	29059
6446	La Favorita: A tanto amor (Donizetti)	10-04-18	82558	29026
6481	Rigoletto: Cortigiani (Verdi)	10-27-18	82156	29035
6484	Otello: Credo (Verdi)	12-02-18	82558	
6506	Atilla: Dagli immortali vertici (Verdi)	12-16-18	82200	
6531	La Danza - Tarantella (Rossini)	12-26-18	82264	
6543	Elisir d'amore: Come Paride Vezzoso (Donizetti)	1-02-19	82160	
6617	La Favorita: In questo suolo (with Carolina Lazzari, Contralto)(Donizetti)	2-10-19	82183	
6650	Don Giovanni: La ci darem la mano (with Marie Tiffany, Soprano)(Mozart)	3-05-19	82178	29042
6701	Calm as the Night (Bohm)	4-02-19	82196	
6773	My Dreams (Tosti)	5-07-19	82173	
6787	I Did Not Know (Vanderpool)	5-14-19	82173	
6797	Sulla laguna (Buzzi-Peccia)	5-19-19	80751	
6806	Torna a Surriento (di Capua)	5-26-19	82190	
6823	Love is Mine (Gartner)	6-09-19	82219	
6888	Comme se canta a Napule (Mario)	7-28-19	82254	
7024	Voice of the Mountain Land (Thomas)	11-19-19	82303**1	
7151	Lucia: Sextet (with Escobar de Castro, Soprano; Albert Lindquest, Tenor; Carolina Lazzari, Contralto; Enrico Baroni, Tenor; and Cyrena Van Gordon, Contralto)(Donizetti)			
7462	Ouvre ton coeur (Bizet)	2-07-20		Unpublished**2
7479	Povera mamma (Tosti)	7-28-20	82254	
7520	In mezzo al mare (De Luca)	8-05-20	82213	29066
7653	Il libro santo (The Holy Bible)(Pinsuti)	9-10-20	82216	29071
7713	Vision venetienne (Brogi)	10-26-20	82264	
7714	Nina (Pergolesi)	1-03-21	82254	
7722	Herodiade: Salome, Salome (Massenet)	1-03-21	82326	29077
7728	Magic Flute: La dove prende (with Marie Rappold, Soprano)	1-05-21	82235	
7740	Thais: Voila donc la terrible cite! (Massenet)	1-07-21	82242**3	
7856	Pagliacci: Silvio! a quest'ora (with Claudia Muzio, Soprano)	1-14-21	82235	
7865	Musica Proibita (Gastaldon)	3-21-21	82247	
7882	Canta pe me (de Curtis)	3-23-21	82244	
7902	Andrea Chenier: Nemico della patria (Giordano)	4-04-21	82326	
7934	'Tis Not True (Non e ver)(Mattei)	4-08-21	82251	
7962	Sognai (Schira)	4-22-21	82249	
7984	Jongleur de Notre-Dame: Legende de la suage (Massenet)	5-04-21	82244	
8029	Ernani: Gran Dio (Verdi)	5-13-21	82259	
8035	L'Africana: Figlia di re (Meyerbeer)	5-27-21	Unpublished	
		5-31-21	80751	

= Notes =

1. This recording (mx. 7024) was passed, rejected by Edison, and finally issued. However, the following remarks exist in the recording files: "Made 7722 for this" "PE--Can not use."
2. This recording was initially passed for publication; however, Edison rejected the test pressing.
3. This duet appears in Victor Girard's and Harold M. Barnes' Vertical-Cut Cylinders and Discs (1964) as being recorded with Marie Tiffany, Soprano; however, the master files show this duet with Marie Rappold, Soprano.

No. 82173

MY DREAMS
Tosti
MARIO LAURENTI
BARITONE

"**M**Y DREAMS" is one of the most beautiful of the many songs composed by Paolo Tosti. The lyric and the music describe very vividly the emotions of a love enthralled heart. Toward the end of the song there is a tremendous climax rarely found in ballads. Tosti was one of the best contemporary composers of Italian songs, inasmuch as the richness and beauty of his melodies truly express the deepest Italian sentiments. To the great sorrow of all music lovers, he recently died in Italy.

Mario Laurenti

Price, \$2.25 in the United States

No. 82173

I DID NOT KNOW
Vanderpool
MARIO LAURENTI
BARITONE

THIS is a lovable American song, which appeals to me because of the equal worth of its beautiful lyric and its exquisite melody. I have frequently sung "I Did Not Know" in concert recitals and it has always been received with enthusiasm. Because of its popularity with concert audiences, I decided to sing it for RE-CREATION by the New Edison. "I Did Not Know" is an artistic composition, much appreciated by lovers of poetical American music.

Mario Laurenti

We know of no other Edison artist who wrote his own "liner notes," although Laurenti did not write his own on all issues. Note that he claimed that he decided to record the selection "I Did Not Know." If this was indeed the case, he was granted a privilege rarely given to others!

IN REVIEW

Look for the Dog — An Illustrated Guide to Victor Talking Machines, by Robert W. Baumbach

Phonograph and record collectors are so much luckier nowadays than their counterparts of twenty years ago when it comes to reference materials! In addition to the current library of books comes Robert Baumbach's most welcome guide to the Victor machines.

Basically, the book illustrates and describes every Victor model from the birth of the Victor Talking Machine Company until its sale to RCA in 1929. We are therefore able to follow the development of the Victor instruments from the open horn models through various Victrolas, ending with the Orthophonic and Electrola styles. Each model is dealt with individually, usually one per page with an illustration, a description of the basic style, equipment, price, and so forth. The author notes that many of the models underwent subtle changes during their lives, and it is not possible to detail and illustrate every minute change; however, every standard model is shown and important changes are noted (the most significant one appears to be the Victrola X which started its life in 1910 as a table model, had four legs and a shelf added in 1912, and finally became a full-fledged floor model in 1913!).

In addition to all of the standard models, including automatic instruments from the latter Twenties which frequently cost as much as an automobile, the author has included some specially designed and period styles for reference. Included here are seven models of a Victrola design I never knew existed before now. This style has the basic design of an upright Victrola

with a tall storage compartment added on either side. This six-door model was available only on special order in such styles as Queen Anne, Chippendale and Sheraton.

If this book were just a guide to all the models produced by Victor, it would stand as quite an accomplishment. Happily, it is much more! There is a brief history of the birth of Victor, as well as histories of the development of the Victrola and the Orthophonic and electric models. There is an illustrated tour of the Victor factory in 1917; there are Victor accessories; there are illustrated patents of experimental models (including a Victrola with the horn built into the lid!); there are over sixty pages which reproduce Victor service notes on repairing and adjusting such things as motors, sound boxes, speakers, and even two types of the changing mechanism; there are also notes on the various cabinet finishes and how to retouch them.

Look for the Dog is a worthwhile and valuable addition to any collection. Its only drawback is that a few of the illustrations are somewhat dark, obscuring the detail on some machines. Perhaps this was due to the originals being that way. The book has over 300 pages of Victor-Victrola information and is handsomely bound in dark green covers with gilt lettering. It is available at \$19.95 plus \$1.50 postage and handling (plus tax in California) directly from the author, Robert W. Baumbach, P. O. Box 207, Woodland Hills, California 91364.

-- Martin Bryan

LOOK for the DOG



by Robert W. Baumbach

Carson Robison Discography

part 9

Compiled by Robert D. Morritt

Plaza-ARC
(cont.)

Carson Robison & Frank Luther (Most issues of matrices 9064 and above labeled as "Carson Robison Trio")

8022 - Steamboat (Keep Rockin')	Banner 7207, Domino 0254, Oriole 1325, Regal 8606
8023 - There's a Whippoorwill A-Calling	Banner 7181, Domino 0254, Regal 8606
8179 - Do You Still Remember	Banner 7233, Domino 1260, Regal 8643
8180 - Down in the Hills	Banner 7234, Domino 0260, Oriole 1353, Regal 8643
8283 - On a Blue Lagoon	Banner 6219, Oriole 1409
8309 - Howdy! Old Timer	
8458 - Sing Hallelujah	Banner 6282, Domino 0271, Regal 8715
8600 - Open Up Dem Pearly Gates for Me	Broadway 8166, Oriole 1561, Paramount 3225, QRS 9009
8601 - Goin' Back to Texas	Oriole 1593
8742 - The Utah Trail	Apex 8956, Crown 83006
8752 - Bum Song No. 5 (Happy-Go-Lucky-Boy)	Banner 6464, Oriole 1649
8801 - Left My Gal in the Mountains	Banner 6465, Broadway 8124, Conqueror 7398, Oriole 1648, Paramount 3172
8945 - Sleepy Rio Grande	Broadway 8130, Paramount 3180
- My Carolina Sunshine Girl	Broadway 8131
- Oh That Dumbell	Broadway 8131
9056 - When the Roses Bloom for the Bootlegger	Apex 41064, Banner 6560, Conqueror 7437, Crown 81208, Oriole 1750, Regal 8883, Sterling 281208
9064 - When It's Springtime in the Rockies	Apex 41064, Banner 6559, Conqueror 7437, Crown 81208, Oriole 1749, Regal 8883, Sterling 281208
9244 - Frankie and Johnny	Banner 0581, Oriole 1837, Pathe 32506, Perfect 12585, Romeo 1200
9245 - Woman Down in Memphis	Banner 0585, Oriole 1841, Pathe 32506, Perfect 12585
9306 - Down on the Old Plantation	Banner 0615, Melotone (C) 91931, Oriole 1871, Perfect 12595, Romeo 1233
9307 - Red River Valley	Apex 41152, Banner 0615, Conqueror 7492, Crown 81365, Oriole 1871, Minerva M-919, Perfect 12591, Regal 8954, Romeo 1233
9561 - His Old Cornet	Banner 0681, Domino 4549, Oriole 1933, Perfect 12610
9570 - She Was Bred in Old Kentucky	Banner 0705, Conqueror 7732, Crown 81374, Oriole 1962, Perfect 12630, Regal 9015
9571 - Just Break the News to Mother	Banner 0704, Conqueror 7733, Oriole 1960, Perfect 12617, Romeo 1325
9572 - Smoky Mountain Bill	Banner 0680, Domino 4549, Oriole 1937, Perfect 12610
9655 - When the Bloom is On the Sage	Banner 0704, Conqueror 7733, Crown 81450, Minerva M-903, Oriole 1960, Perfect 12615, Romeo 1325, Royal 81450
9656 - They Cut Down the Old Pine Tree	Banner 0705, Broadway 3297, Conqueror 7732, Melotone 93008, Oriole 1962, Perfect 12616, Regal 9015, Royal 393008
9657 - (Although labeled as "Carson Robison Trio," this is by Frank Luther only)	
9790 - Poor Man's Heaven	Banner 0743, Oriole 1994, Perfect 12624
9791 - Leave the Purty Gals Alone	Banner 0743, Oriole 1994, Perfect 12622
9792 - I'm Drifting Back to Dreamland	Banner 0771, Cameo 0371, Oriole 2021, Romeo 1387
9825 - It's the Same the Whole World Over	Perfect 12627
9834 - Moonlight on the Colorado	Banner 0771, Cameo 0371, Oriole 2021, Perfect 12630, Romeo 1387

9840 - My Pretty Quadroon	Banner 0773, Conqueror 7593, Oriole 2024, Perfect 12633, Romeo 1388
9841 - Naw, I Don't Wanta be Rich	Banner 0796, Oriole 2046, Perfect 12632
9905 - I'll Never See My Darling Anymore	Banner 0795, Oriole 2047, Perfect 12643
9906 - Carry Me Back to the Mountains	Banner 0795, Oriole 2047, Perfect 12637
9907 - Never Leave Your Gal Too Long	Banner 0796, Oriole 2046
9908 - Oklahoma Charley	Banner 0824, Oriole 2075
10374 - Little Sweetheart of the Prairie	Banner 32078, Conqueror 7710, Crown 93005, Perfect 12683, Royal 393005
10375 - Little Sweetheart of the Mountains	Banner 32078, Conqueror 7710, Perfect 12683
10550 - A Tribute to Knute Rockne	Perfect 12705
10667 - There Must Be a Bright Tomorrow	Crown 91144, Perfect 12731
10668 - The Steer's Lament (Nearin' the End of the Trail)	Crown 91144, Perfect 12731
10753 - When It's Night-Time in Nevada	Apex 41413, Conqueror 7845, Crown 91181, Minerva M-903, Para- mount 3281, Perfect 12745
10874 - In the Cumberland Mountains	Apex 41440, Banner 32305, Melotone 91226, Minerva M-14004, Oriole 8100, Perfect 12759, Royal 391226
10875 - Twenty-One Years	Apex 41440, Banner 32305, Melotone 91226, Oriole 8100, Per- fect 12759, Royal 391226
(NOTE: matrices 10874 & 10875 were dubbed onto Compo matrix 5288 and issued as Canadian Domino and Melotone 51023)	
11093 - What Are You Squawkin' About?	Crown 91272, Perfect 12785
11095 - Prosperity is Just Around Which Corner?	Crown 91272, Perfect 12785
<u>Carson Robison and His Buckaroos</u>	
- Long, Long Ways from Home	Conqueror 8396
- Ramblin' Cowboy	Conqueror 8396
16137 - Goin' to the Barn Dance Tonight	Melotone 13245, 91997 (C)
16138 - Hot Time in the Old Town	Melotone 13245, 91997 (C)
16252 - Prairie Town	Melotone 13294, 91972 (C)
16253 - Big Ranch Boss	Melotone 13294, 91972

Plaza-ARC masters?:

- When the Moon Comes Over the Mountain - Robison & Luther
- Runaway Boy - Carson Robison
- Cabin in the Hills - Carson Robison

Paramount 3281
Broadway 8275
Broadway 8275

Possible addition to Pathe-Perfect matrices: (See issue 40)

108656 - Eleven Cent Cotton - Canadian Domino 183006

= to be continued =

Comments, corrections, additions to: Robert D. Morrill, Unit 216 - 7280 Darcel Ave., Mississauga, Ont. L4T 3T6

Off The Record; or "Play That Part Again!"

Regarding the Jolson record of "Wanita" (Columbia A3812, take 1) mentioned in GRAPHIC no. 42, John Black writes that he has heard the record several times and always transcribed the remark heard at the end as "Stand aside." Too bad it's not just a bit more distinct!

George Blacker writes: "ARC master 11723-1, seen by me on Perfect 15602-A (it must have had co-issues such as Banner and Oriole) is a rendition of 'Crazy People' by Eddie Kirkeby's Orchestra. Vocalist Fran Frey gives out with a weird-sounding maniac's laugh about 25-30 seconds into the start of the record and again at the very end. It sounds to me as if he almost forgot his musical cue to laugh at the beginning of the record, because he can be clearly heard saying 'Oh!' just before he goes into the laugh, and somehow I just don't

think he was SUPPOSED to do that!" An alternate take of this selection was made at the same time with vocal by Chick Bullock, issued on Melotone M-12363; it would be interesting to compare this with the Frey version.

Listen for Emma Calvé utter "Oooh!" as the last piano notes die away on her "Plaisir d'Amour" (12" Victor no. 88134 - no visible take number).

Jim Constantian draws our attention to an early entry for our column this month. It is a single-sided Monarch, no. 2704, "The Dashing Cavalier" by Miss Fren-cellie and Mr. Lewis. Just before Mr. Lewis comes in, Miss Fren-cellie can be heard to say "Now" softly. Apparently he wasn't familiar with the selection and needed to get his cue from the female lead.

Some issues ago we asked whether any of our readers could hear ghost voices in the blank areas of two Edison Records — one Diamond Disc and one Blue Amberol. We are still curious to know whether other copies of these records contain the same ghost voices (or indeed don't contain them). Please refer to GRAPHIC no. 40, page 5 for details, and let us know what you hear — or don't hear — if you have these same records.

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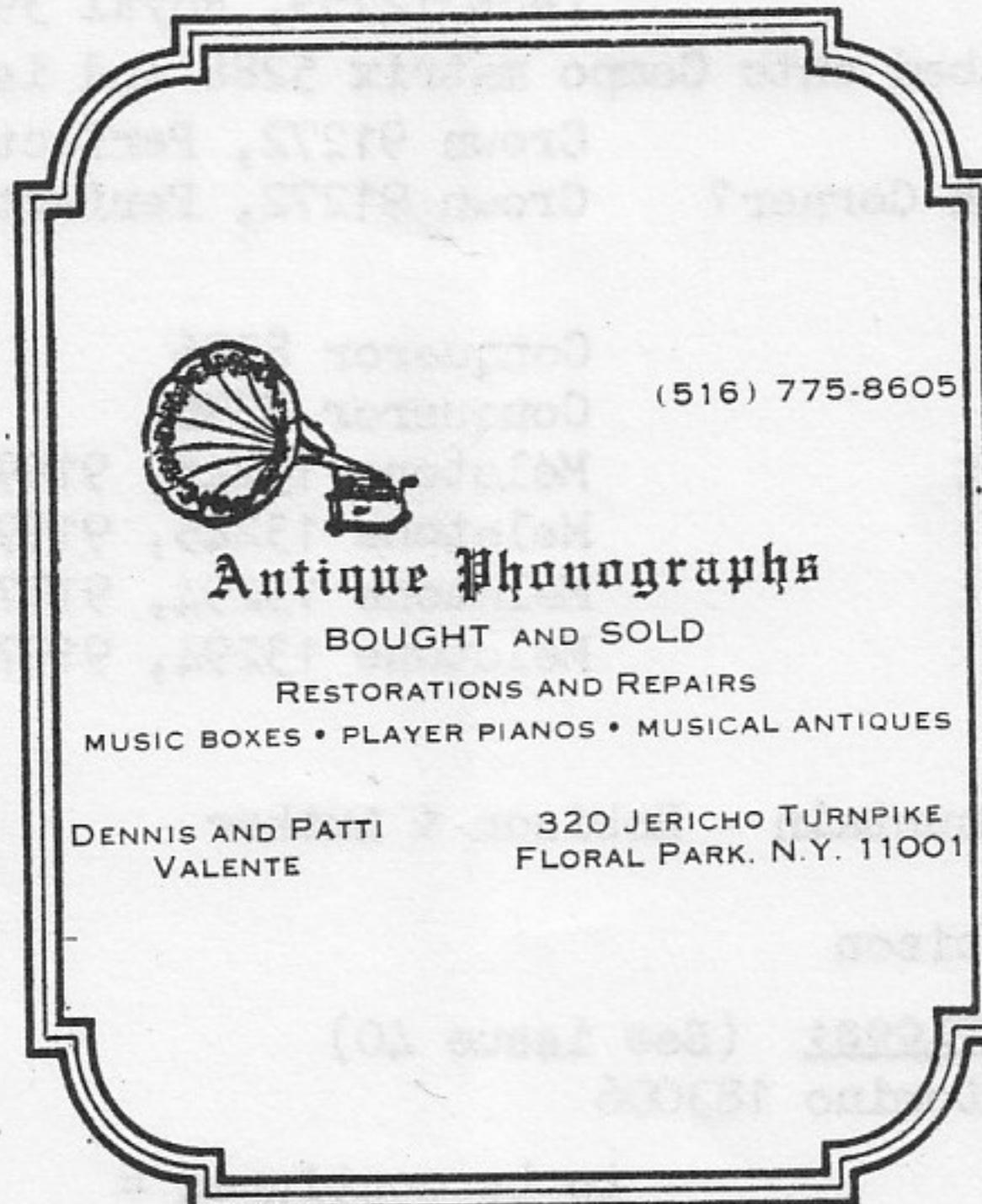
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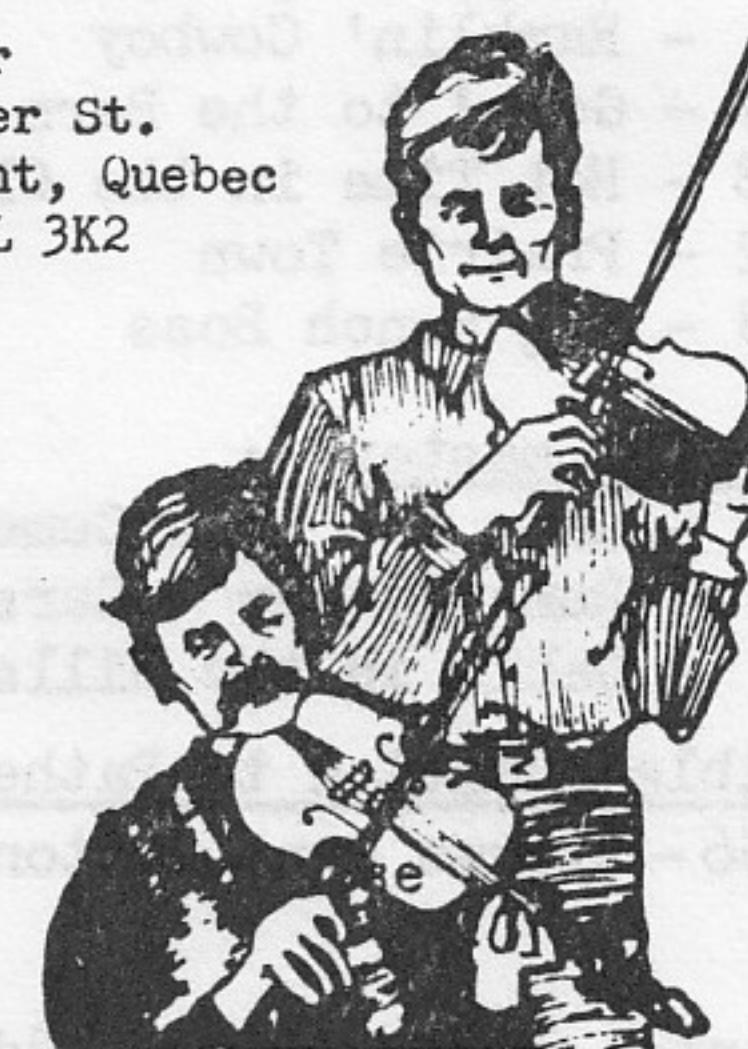
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Martin F. Bryan
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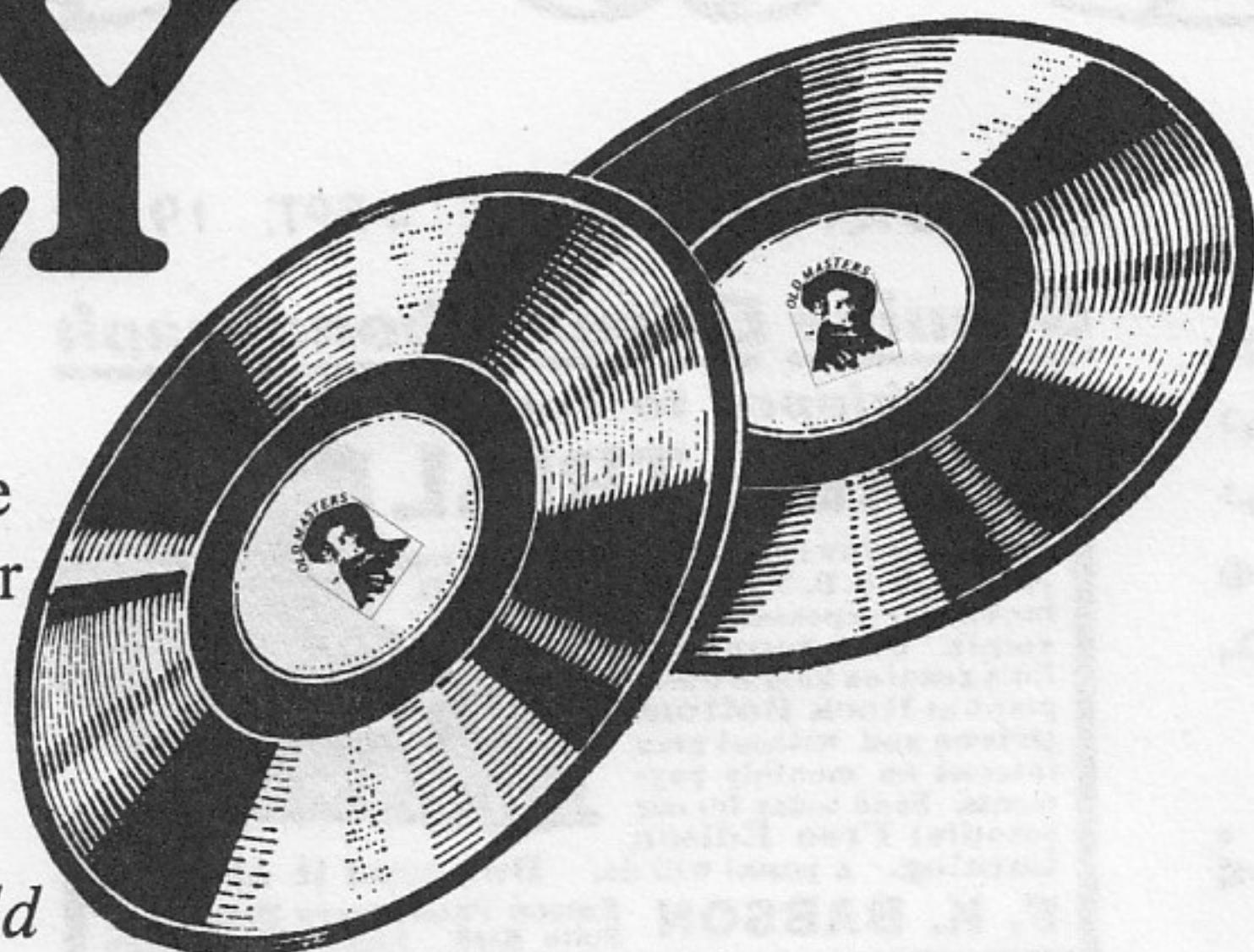
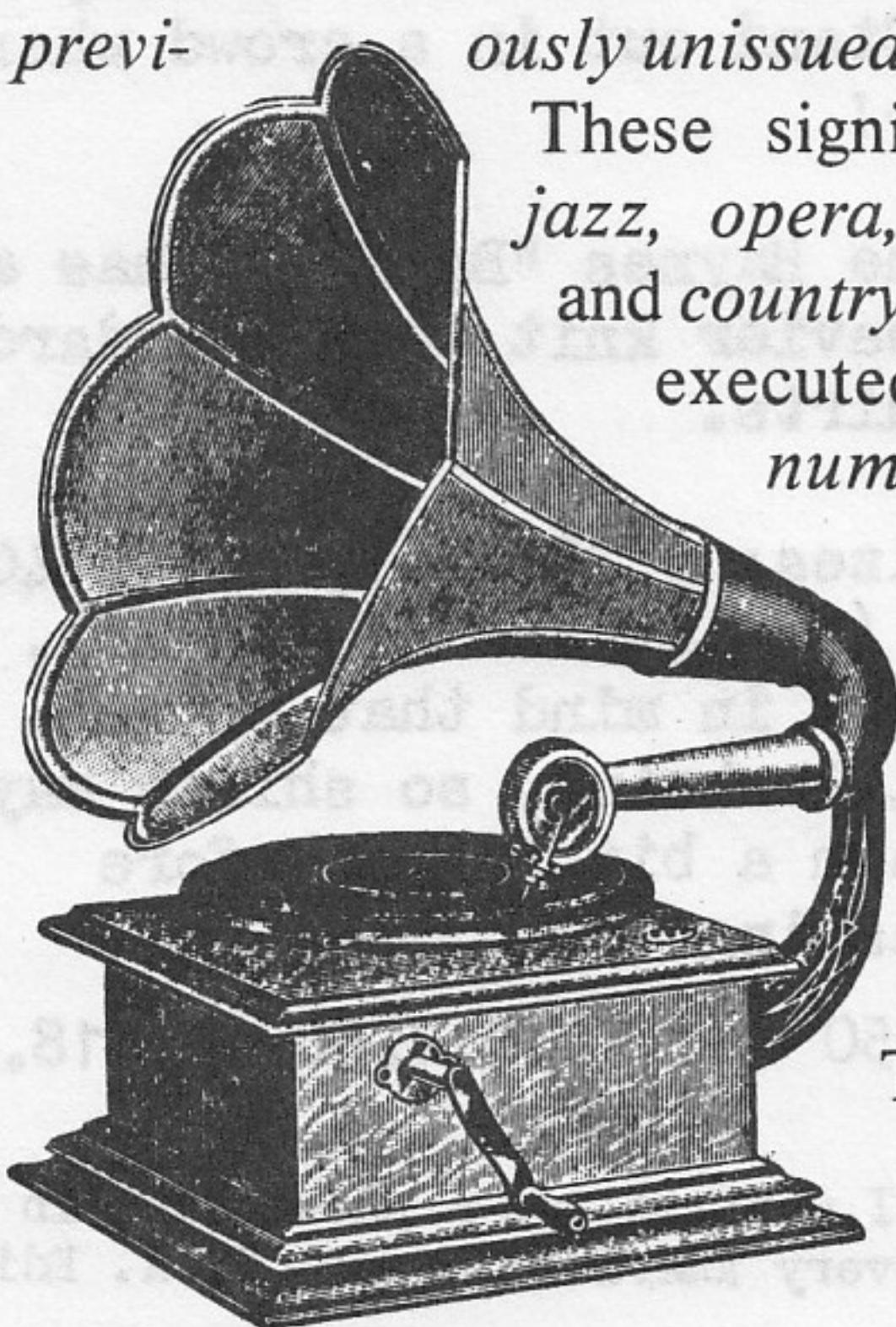
over the years for their owners.

Therefore, *Old Masters*, takes particular delight in presenting the rarest of opportunities to add these extraordinary limited edition pressings to your collection.

If you could find these records in their original editions, the purchase price would far exceed the nominal cost for which *Old Masters* is offering them!

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The first set, scheduled for release in fall 1982, will be "Classic Jazz" featuring such legends as *Alphons Trent, Jimmy Blythe, Albert Wynn, Junie Cobb* and others. All orders will be filled on a *first come, first serve basis*. Not available in stores! Once again... this is a strictly limited offering!



FOR RELEASE INFORMATION WRITE:
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wanted

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Wanted: Ten- and Twelve-inch storage albums, especially twelve-inch. Also, large Victor horn - bigger than 22 x 22. D. H. Wallis, 547 Marengo Ave., Forest Park, Ill. 60130.

Edison 4M wax Amberol Special "D" series in orange boxes and lids. Numbered D1-D24. Need boxes, lids and records separately or complete. My sincerest thanks to all who have already helped me with this project, but I still need a few more to complete the set and improve some poor copies. Larry Wojtkiewicz, 3317 Woolworth Ave., Omaha, NE 68105.

Wanted: Tone arm and reproducer for cast iron universal phonograph. Arthur Koch, 6172 Devon Drive, Columbia, Maryland 21044.

Wanted, 78 rpm records by Al Jolson, Victor, Columbia and Brunswick labels. State condition and price. Roger Ledford, Route 9 Box 711, Hickory, N.C. 28601

Wanted: Unrestored external horn phonographs and parts machines. Also, Vogue Picture Records. Harvey Jackelow, 1174 E. 86th St., Brooklyn, N.Y. 11236

Paying top dollar for records by Annette Hanshaw (a.k.a. Patsy Young, Dot Dare, Gay Ellis). Send list stating condition and desired price to Steve Berens, Stone House Rd., Somers, NY 10589 (tel. 914-277-3578).

WANTED: 78's of polka bands, Scandinavian bands, mandolin, others. Have want lists. Many types for sale or trade. Mr. Lynn Hudacek, 440 9th Ave. S.W., Cedar Rapids, IA 52404.

Wanted - Trombone solos by Arthur Pryor - Victor 31109 "Blue Bells of Scotland," Victor 2498 "The Patriot," and Pryor on Berliner label. Also wanted, American Qt. Victor 16787 "Stop That Rag," and Annette Hanshaw on Okeh label. Write: Warren Hodgdon, Pleasant Valley Rd., Amesbury, Mass. 01913

Looking for: 78 records of Uncle Don; also any Edna Dee recordings (even demos). Send titles and prices to: Harriet Amar, 61 Wesley Chapel Road, Suffern, N.Y. 10501.

WANTED: Common internal horn table top Victrolas and other similar phonographs of the 1920's. Prefer complete machines, though not necessarily restored. I pay packing and shipping. Tom Hawthorn, 1450 N. First St. #15, Salinas, CA 93906. (408) 449-8583.

ITEMS FOR SALE OR TRADE

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Grill Patterns for many inside horn phonos. Drawn by professional draftsman. \$7.00 ea. R. B. Swallow, 10574 E. 5th Street, Tulsa, OK 74128

Indestructible, U. S. Everlasting, and Lakeside cylinders, 2 and 4 minute. Send 2 stamps for priced lists. Ron Kramer, 131 North Shore Dr., Syracuse, IN 46567.

Blue Amberol cylinders. Send 2 stamps for priced lists sorted by category. Ron Kramer, 131 North Shore Dr., Syracuse, IN 46567

Reproduction Victor wood horn ferrules, inside and outside cones, either plain brass or nickel plated, \$18.00/set. Jack Hilgendorf, 6447 Emerald, Alta Loma, CA 91701 (714) 989-3996.

miscellaneous

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

ETHNIC 78s OFFERED AND WANTED: Polish, Irish, calypso, Latin & Mexican, Greek, Turkish, Balkan, Ukrainian, Jewish, French, East European, etc. pre-war 78s wanted. Many good dupes available for exchange. R. Spottswood, 711 Boundary Ave., Silver Spring, MD 20910 301-588-1152

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Edison Blue Amberol Recordings Volume II is now available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethleffson, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artist photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethleffson. Copies are \$47.50, including postage and handling. (Volume I, 1912-1914 is still available at \$24.95, including postage and handling.) (\$28.95 after Sept. 1)

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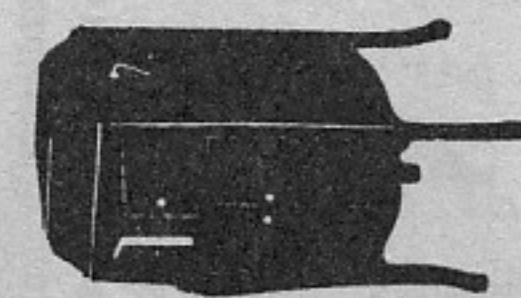
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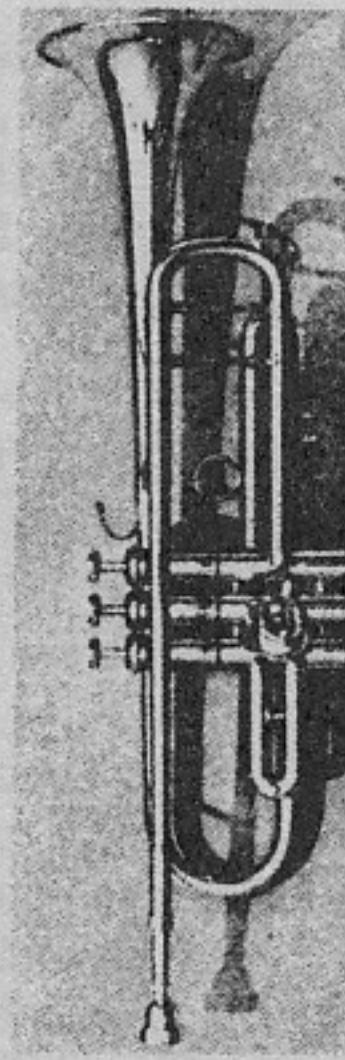
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